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ABSTRACT

For art to become a discipline of study in the schools, art programs should be structured in ways that benefit the majority of students, not just a talented few, and must contain substantive content sequenced across all grade levels in a written curriculum. The development of discipline-based art education started in 1965 with the Pennsylvania State University Seminar for Research in Art Education, then continued with the Getty Center for Education in the Arts establishing Institutes for Educators on the Visual Arts in 1983 and 1984. The content of discipline-based art education consists of four areas of learning: aesthetics, art history, art criticism, and art production. Currently art education emphasizes art production at the expense of the other aspects, focusing on creative enjoyment rather than academic competence. The paper includes a glossary of art terms and an annotated bibliography covering: (1) the need for a change to discipline-based instruction; (2) the theories and issues of that instruction; (3) effective lesson plans and teaching methods in the four areas of discipline-based instruction; and (4) some concerns for the implementation of such programs. (PPB)

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CHANGING THE WAY WE TEACH ART: DISCIPLINE BASED ART EDUCATION

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Submitted in partial fulfillment of the requirements
for the course S591---Exit Project
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INTRODUCTION

For art to become an important part of education several changes must be made. The traditional approach to art has been primarily studio production with very little, if any, art history, criticism, or aesthetics. Art, as it has been taught, has stressed creativity, self expression, skill development, production, and performance. (Duke 612) Art has been considered as an ornament, a frill, and not necessary in the curriculum. The purpose of art has been to provide relief from the tensions of the more intellectual subjects such as math and science. (Arnheim 9) This absence of substantive content and intellectual rigor in art programs has contributed to their cancellation. (Duke 612) In addition to content, most schools have had difficulty justifying or affording art programs that are designed expressly to satisfy the needs of a small number of artisticly talented students. (Mittler 10) In most areas of the school curriculum, subjects are taught, not with the idea of producing historians, physicists, or whatever, but with exposing all children to the traditions, skills and knowledge considered necessary by the community. (Feldman 19)

This need to change art programs from exclusively studio production for the talented few, to a more intellectual subject with substantive content brought about the 1965 Penn State Seminar in Art Education for Research and Curriculum Development. This seminar focused on the why, the what, the

what, the to whom, the teaching-learning, and the curriculum of art education. (Efland 205) The theme of the seminar was that art is a discipline in its own right, and deserves a place in the curriculum. This was the foundation for the movement called Discipline-Based Art Education.

In 1983 and 1984, the J. Paul Getty Trust for Education in the Arts established the Institutes for Educators on the Visual Arts. These institutes sought to put into practice what the Penn State Seminar began in theory. That is, these institutes attempted to establish visual art as a discipline in the schools. (McFee 276) This was a pilot effort designed to provide classroom teachers, art specialists, and administrators with information and skills that would enable them to set up a discipline-based art program in their districts. (Duke 613)

Discipline-based art education is not only concerned with skills development, but also with attitude development. (Eisner 45) The objective is to produce educated adults who are knowledgeable about art and its production, and who are responsive to the aesthetic properties of works of art and other objects. (Greer 212) The content of discipline-based art education consists of four areas of learning: aesthetics, art history, art criticism, and art production.

Aesthetics, or philosophy of art, is concerned with how art is valued, it addresses the social contexts in which art was created, and helps the art critics justify what they do. (Lankford 50) Art criticism is learning from works of art,

it is knowledge gained about qulaity and meaning. (Mittler 37) In art history students learn about the works of art, facts and information about both the work and the artist. (Mittler 37) Aesthetic perception is the basis of discipline-based art education and it is established through the studies of art criticism and history. Students learn critical and historical content better when the material is integrated with studio activities rather than without. (Day 235) Well rounded learning experiences in art would contain learning in all four areas, allowing the students to concentrate in the area of their choice. The emphasis of the lessons would be shifted from what the students make to what was learned in the process.

As in other disciplines, the content of a discipline-based art program must be structured in a developmental sequence that meets the needs of the individual learners. (Clark and Zimmerman 54) The discipline-based art program must be sequenced and continuous across all grade levels. Therefore, the task of the curriculum developer becomes one of defining the content, concepts, procedures, and modes of inquiry that should lead to a sophisticated understanding of art. (Greer 214) The written curriculum must also be complete enough for teachers to use without undue effort. (Greer 217)

In order for discipline-based art program to succeed, it must be accepted by teachers, parents, and administrators, and it must benefit the majority of students. New teaching materials need to be developed and made available to teachers

enabling them to adapt the ideas of discipline-based art to their more conventional situations. (MacGregor 245)

On a larger scale, training in art production makes up the majority of course work in art at the college level, art history a small part, criticism is relatively new, and aesthetics is almost nonexistant. (Lanier 3) It is suggested that courses in these areas be added to programs for art education majors. Methods courses also need to be restructured in a way to provide synthesis between the four areas, and help teachers incorporate them into their lessons. Art teacher preparation programs are in a unique position to lessen the gap between the theories of discipline-based art education and practice in the schools. (Lovano-Kerr 220)

STATEMENT OF THE PROBLEM

For art to become a discipline of study in the schools, art programs need to be restructured in a way to benefit the majority of students, and must contain substantive content sequenced across all grade levels in a written curriculum.

PURPOSE OF THIS STUDY

The move toward art as a discipline of study started in 1965 with the Penn State Seminar for Research in Art Education, then continued with the Getty Center for the Arts establishing Institutes for Educators on the Visual Arts in 1983 and 1984. (McFee 276) The purpose of this study was to find literature on these two events, how they each contributed to discipline-based art education, the theories and issues concerning this movement, and the progress, success, and problems concerning the implementing of discipline-based art education in the schools.

ORGANIZATION

This paper was divided into four sections of annotated bibliographies. The first section presents the need for a change in the idea that art is a cognitive process as opposed to an irrelevant subject. It touches on human development in relation to the visual arts, and the start of the movement toward art as a discipline of study with the Penn State Seminar and the Getty Institutes. The second section presents the theories and issues concerning discipline-based art education. The third section contains some discipline-based art lessons and effective teaching methods in the areas of: aesthetics, art history, art criticism, and art production. It also provides some guidelines for curriculum preparation, and suggestions for lesson and materials preparation. The final section touches upon some concerns for program implementation ranging from resources and materials available to teachers, to the restructuring of art education programs at the college level.

LIMITATIONS

The majority of literature available on discipline-based art education was a direct result of the Penn State Seminar and the Getty Institutes for Educators on the Visual Arts. Most of the recent material available was reflective in nature rather than offering new information regarding the progress of the Institutes in the implementing of discipline-based art programs. The research found lies in the testing of teaching models and lessons developed within the guidelines of discipline-based art education. These lessons and models were in the areas of aesthetics, art criticism, art history, production, and combinations there of. The success of these studies indicated that the idea of art as a discipline of study, and the content that makes art a discipline can be effectively taught and learned.

GLOSSARY

aesthetics: the systematic study of beauty, especially as manifested in the fine arts; the branch of inquiry that deals with the nature of beauty and the principles governing its production and evaluation; the study of one's responses to artistic and immediately sensuous phenomena.

aesthetic education: education pertaining to the theories of beauty, its essential character, and methods of recognizing, analyzing, and evaluating beauty; in the public schools, aesthetic education is generally developed in connection with or as a by-product of the program of art appreciation.

appreciation, art: the art of evaluating, understanding and experiencing any expression of art through sensitive awareness of intrinsic worth or value; generally considered as having distinguishable but inseparable components, emotional appreciation, based on the pleasure and satisfaction derived from beauty of the object, design, color, tone, etc., and intellectual appreciation, resulting from the understanding of aesthetic principles and aesthetic techniques; applied to the visual arts, literature and music.

art concept; A principle or a proposition pertaining to any phase of art.

art education: instruction and practice in the visual and spatial arts, as carried on in the schools, frequently recognized major areas are fine, industrial, graphic, advertising or commercial, domestic or household, civis and theater arts; specific visual arts include drawing, design, color, construction, history of art and art appreciation.

art, fine: the conscious use of creative imagination in the production of objects or expressive forms and intended for one's aesthetic experience.

art product: the culmination of the creative process, the concrete embodiment of ideas and feelings in material form or expression resulting from experience and involving the use of an art medium or performance.

art, visual: art, the products of which can be seen or comprehended through the eye, such as paintings, sculpture, architecture; may include the performing arts such as theater and dance.

cognition: in general, the process of knowing; in particular the process of knowing based upon perception, introspection, or memory.

concept: an idea of representation of the common element or attribute by which groups or classes may be distinguished; any general abstract intellectual representation of a situation, state of affairs, or object; a thought, an opinion, an idea, or a mental image.

creativity: the human attribute of constructive originality.

criticism, art: evaluating and/or analyzing with knowledge and rational criteria works of art, literature, drama, etc.; an attempt to explain or give reasons for one's responses to, liking for, or evaluation of an art work.

discipline: a branch of knowledge; a course of training designed to develop a mental or physical ability or an attitude.

evaluation: the process of ascertaining or judging the value or amount of something by use of a standard of appraisal; includes judgments in terms of internal evidence and external criteria; a judgment of merit sometimes based solely on measurements, such as those provided by test scores, but more frequently involving the synthesis of various measurements, critical incidents, subjective impressions, and other kinds of evidence weighed in the process of carefully appraising the effects of an educational experience.

expression, art; the release of feelings through art; the result of one's thoughts made manifest in a work of art.

history of art: as a school subject, the study of an organized body of materials dealing with art expression through the ages, with specific periods or schools of art, in their relation to the general development of art, and with the lives and works of artists having historical significance, such a study being undertaken with a view to increasing and enriching the student's appreciation of art works, whether old or new, and to supply him with a historical perspective by which to see and understand better the current tendencies in art.

inquiry approach: a problem-solving approach to a set of learning activities, in which newly encountered phenomenon becomes a challenge for thinking.

instruction: in a precise tense, the kind of teaching that obligates the instructor to furnish the learner with some lasting direction and is accountable for pupil performances communsurate with precise statements of educational objectives.

theory; a set of assumptions or generalizations and scientific principles and serving as a basis for projecting hypothesis are then subjected to scientific investigation, the findings of which are evaluated in order to validate new scientific principles and philisophical assumptions.

traditional; any belief, practice, custom, or convention that has its roots in the past.

I. The Need for Change

Arnheim, Rudolf, "Perceiving, Thinking, Forming", Art Education.36:9-11, March, 1983.

This article disputed the belief that the arts are their purpose is to provide relief from the rigor and tensions of courses considered necessities. Productive and visual thinking can be taught and learned.(10) According to Arnheim the three fundamentals of education are perceiving, thinking, and forming, and the tools needed to exert these faculties of the mind are numbers, words, and shapes. Arnheim approaches to art, from the art for pleasure to a more structures, cognitive, learning and development kind of program.

Engel, Martin, "Art and the Mind", Art Education.36:6-8, March, 1983.

This article was the introduction to the special issue of Art Education devoted to art and mental development. The purpose was to give the reader some direction in which to approach the articles that followed and clarify terms. In this introduction Engel stressed the fact that art is a cognitive function as much as math and science. He defined the mind as the mental portion of ourselves, cognition, thinking, and knowing. He briefly introduced each of the authors and gave the reader an idea of what each article was about.

Feldman, David, "Developmental Psychology and Art Education", Art Education.36:19-21, March, 1983.

Art and developmental psychology both deal with human responses to life and its perceptions.(19) Feldman defined each of the five developmental regions of the universal-to-unique continuum in regard to art education. The universal purpose of art would be to introduce children to the artistic traditions which give meaning and expression to shared experience, in other words the culturally required domains of knowledge.(21) The unique, ormore specialized purpose of art would be to prepare gifted students for careers as professional artists.(21) According to Feldman this would require analyzing the domains in the arts, finding their level of mastery, and under what conditions children of specific ages can learn each domain.

Pariser, David, "The Arts, Cognition, and Craft: Implications for Teaching and Research", Art Education.36:50-7, March, 1983.

Art education should concentrate on things that are teachable such as teachable such as technical skill, confidence, and cultural conventions.(50) Pariser defined and compared art and craft in terms of process and product. Examples of drawings from elementary through adult were used to explain what should and could be taught at different stages of development. This comparison of the cognitive art approach and the craft approach defined the limits of aesthetic education. He concluded by defining and comparing the Piagetian model and Feldman's model of cognitive development in regard to art.

Smith, Ralph, A., "Focus on Achieving Excellence in Art Education", Art Education.40:9-15, January, 1987.

The theme of excellence in education is currently one of considerable discussion.(9) Art deserves to be taught as a subject in its own right.(9) This paper was an overview of the Excellence in Art Education Essay by the National Art Education Association. Smith briefly presented four propositions of the essay, which are also found in discipline-based art education. These propositions were: sequential and continuous programs; the study of aesthetics, art history, art criticism in conjunction with art production; a more well rounded preparation of art teachers; and an acknowledgement of both traditional and contemporary art forms as a subject of study.

Efland, Arthur D. "Curriculum Concepts of the Penn State Seminar: An Evaluation in Retrospect:, Studies in Art Education.25(4):205-11, 1984.

This paper presented the background events that led up to the Seminar in Art Education for Research and Curriculum Development held in the late summer of 1965 at Pennsylvania State University. Efland covered the organization, purposes, and results of the seminar. It started the movement toward instruction in art that makes greater use of art history and art criticism as ways to engage in inquire about art.(211)

Duke, Leilani Lattin, "The Getty Center for Education in the Arts", Phi Delta Kappan.65:612-14, Mav, 1984.

This was a report on the purposes and progress of the activities undertaken by the Getty Center for Education in the Arts. Duke began by analyzing the reasons art education has a low priority in the schools, and the social and developmental reasons this will need to change. The Getty Center began with a national Case Study Research project to attempt tounderstand the factors contributing and constraining art instruction. The next program was the two Institutes for Education on the Visual Arts dealing with the training of school personnel in the area of discipline-based art education. The third areas of interest was the active application of electronic media into art education.

Greer, W. Dwaine and Jean C. Rush, "A Grand Experiment: The Getty Institutes for Educators on the Visual Arts", Art Education.37:24,33-5, January, 1985.

The Getty Center for Education on the Visual Arts is an operating unit of the J. Paul Getty Trust which established institutes for educators in 1983 and 1984.(24) These institutes were to explore the introduction of discipline-based art programs into the elementary schools.(24) The article described some of the background and practices of the institutes. It covered staff development, the program, and the evaluation of that staff by the institute. The aim of the institutes was to continue as a research and development activity in the Los Angeles area, working with the original participating districts. Through continuous evaluation and revision the Center expects to refine the institute staff and intends to develop similar institutes in other regions of the country.(35)

McFee, June King, "An Analysis of the Goal, Structure and Social Content of the 1965 Penn State Seminar and the 1983 Getty Institute for Educators on the Visual Arts", Studies in Art Education.25(4):276-80, 1984.

The Penn State Seminar in 1965 was a result of the need for quality research in art education, and the Getty Institutes, which began in 1983, sought to implement a particular art education position in the classroom.(276) These two events were too structurally different for much comparison, but McFee attempted to analyze the underlying goals, and different social and political contexts of each. She presented the structure of both events, and the contributions that led up to the present movement toward discipline-based art education. McFee was a participant at Penn State while her report on the Getty Institutes was based on the Interm Report.

II. Discipline-Based Art Education: Theories and Issues

Greer, W. Dwaine, "A Structure of Discipline Concepts for DBAE", Studies in Art Education.28(4):227-33, 1987.

Two of the most important features of disciplines are that they have recognized bodies of knowledge, or the content, and recognized modes of inquiry.(227) Greer took the four disciplines of visual art: aesthetics, art criticism, art history, and production and defined each in terms of area content and modes of inquiry. He suggested that a framework such as the one he provided would encourage teachers to organize and incorporate concepts from each of the four disciplines into their lessons. This should be used as a way to test existing curriculum or to build a new one that would claim to be dicipline based.

Greer, Dwaine, "Discipline-Based Art Education: Approaching Art as a Subject of Study". Studies in Art Education. 25(4):212-18, 1984.

This paper laid out the premises and ideas defining discipline-based art education, and drew a set of inferences for educational practice. Greer defined discipline-based art education in terms of the desired outcome: educated adults who are knowledgeable about art and and its production, and who are responsive to the aesthetic properties of art. He laid out guidelines for teaching the four disciplines: aestetics, art history, art criticism, and product by means of a formal, continuous, sequential, written curriculum across all grade levels. He recommended that when art is taught by the regular classroom teacher the written curriculum must be complete enough for them to use without unnecessary effort.

Clark, Gilbert and Enid Zimmerman, "Toward a Discipline of Art Education". Phi Delta Kappan.63:53-5, September, 1981.

An appropriate art curriculum should promote students' social, personal, and perceptual/conceptual development.(53) Most art educators agree that learning experiences are incomplete without knowledge of the visual arts, but these same art educators are less inclined to agree upon the goals and objectives of the visual arts.(53) The structure for education in the visual arts proposed by Clark and Zimmerman, is sequential and related to the four professional roles in the discipline of art. They took each role: artist, critic, historian, and aesthetician and presented what they called a Content Strand. Each content strand contained areas of learning such as methods, concepts, vocabulary, preference development, and art theory. For art education to become an essential discipline, researchers need to establish the form, define the content for learning, and identify and evaluate teaching strategies and methods.(55)

Hamblen, Karen, "An Examination of Discipline-Based Art Education Issues," Studies in Art Education. 28(2):68.78, 1987.

The purpose of this paper was to determine the origins, meanings, and implications of the issues of discipline-based art education. Hamblen examined structural issues such as intregration of the four disciplines of aesthetics, history, criticism, and art production into the curriculum. The selection of curriculum objectives, sequencing those objectives, and materials available for classroom teachers with little or no training in art were also a concern. She presented several approaches to teaching aesthetics and art criticism commenting on the difference between the two. She compared the research foundations, individual differences, and organization of the Penn State Seminar and the Getty Institutes. In conclusion, the current literature on discipline-based art education presents a recognizable structure to the study of art.(76)

DiBlasio, Margaret K., "Reflections on the Theory of Discipline-Based Art Education", Studies in Art Education. 28(4): 221-26, 1987.

Educational theories are best developed in close proximity to the realities of educational practice.(221) The first portion of this paper described how theories deteriorate into what is called a "bright idea", in other words, theories in the hands of unreflective practitioners can lose their direction. DeBlasio presented the characteristics of educational theories: theories constructed in the midst of the pursuit of knowledge, versus the "hard" theories: the conclusions of the pursuit of knowledge. She presented the theories of discipline-based art education and the limitations of implementing them.

DiBlasio, Margaret Kempay, "Continuing the Translation: Further Delineation of the DBAE Format", Studies in Art Education. 26(4):197-205, 1985.

The curriculum development efforts in the area of discipline-based art education seek to transform theoretical recommendations into practice.(197) DeBlasio began by presenting the historical background that eventually led up to the actual writing of the discipline-based art education guidelines by Greer in 1984. She listed Greer's guidelines and stressed conceptual sequencing, the study of aesthetics, and the integration of the four domains into a total curriculum. She compared various approaches to the teaching of discipline-based art which were presented by the same authors she presented in the historical section of the article.

Eisner, Elliot W., "The Role of Discipline-Based Art Education in America's Schools", Art Education. 40:6-26,43-5, September, 1987.

Eisner began with the art as ornament versus the well rounded education argument, and the total purpose of the schools. The school curriculum should be aimed at the development of all forms of literacy, this includes the visual arts.(9) The status of art in the schools was evaluated, and Eisner gave several reasons for the poor ratings. He began the section on discipline-based art education by covering learning and development in relation to the visual arts. Next he presented each of the four domains that make up discipline-based art education individually in terms of its learning opportunities for children. Finally he related the aims of discipline-based art education to the curriculum in terms of writing objectives, organizing learning experiences to help teachers incorporate theory into practice, available resources, and forms of evaluation.

Day, Michael D., "Evaluating Student Achievement in Discipline-Based Art Programs", Studies in Art Education. 26(4): 232-40, 1985.

The use of evaluation is perhaps the most dramatic distinction between what is traditional and what is discipline-based art instruction.(232) Day compared the process of evaluation within the traditional approach to art education and the discipline-based approach. He laid out the learning and possible points for evaluation within each of the four domains of discipline-based art education. Because art teachers tend to employ a greater variety of teaching methods than their colleagues of other subjects, the same variety could be true for methods of evaluation.(238) Day provided a list of possible evaluation methods with an example of classroom use for each.

III. Effective Lessons and Teaching Models

Rush, Jean C., "Interlocking Images: The Conceptual Core of a Discipline-Based Art Lesson", Studies in Art Education. 28(4):206-20, 1987.

Imagery is central to thought and culture, and discipline-based art education teaches children to understand the language of visual imagery.(206) Each discipline-based art lesson has three segments: visual analysis, art production and critical and historical analysis. Rush described and gave examples of each area all the time stressing conceptual consistancy which is crutial to the effectiveness of the lesson. She presented specific methods and approaches to each of the three segments and provided two written examples with pictoral samples.

Mittler, Gene A., "Toward a More Complete Introduction to Art in the High school", Art Education.39:10-13, November, 1986.

This article illustrated an approach to designing lessons for introductory art courses in secondary schools which shifts the emphasis from exclusively studio oriented courses, to programs that include art history and art criticism, as well as studio practice. The goal of such a program would be to prepare students to make their own personal decisions about art, and to be able to determine for themselves the reasons for greatness of the works and artists.(10) Mittler suggested that every lesson contain learning in all three areas, and each area should be treated with equal importance allowing the students to concentrate in the area of their preference. Emphasis would be shifted from what the students make to what was learned in the lesson. Included were two sample lessons with response and production objectives. There were suggested methods of presentation including discussion, demonstration, teacher guided and self-paced work time.

Day, Michael, "Discipline-Based Art Education in Secondary Classrooms," Studies in Art Education.28(4)234-42, 1987.

The results of this study indicated that students learned critical and historical content better when it was integrated with studio activities, rather than when it was presented alone in the traditional slide-lecture method. In a six week unit of instruction students were introduced to three major phases of Cubism through the use of slides and art reproductions in conjunction with a related studio activity. The fact that the students were using ideas and practices developed by famous artists in their own work seems to impress and motivate them.(235) Day included several additional examples of art history instruction from programs commissioned by the Getty Center.

Day, Michael, "The Use of Formative Evaluation in the Art Classroom", Art Education.27:3-7, February, 1974.

The initial portion of this paper described three phases of art instruction: exploration, precision, and generalization and related each phase, content wise, to three aspects of learning: cultural, critical, and productive. Next, Day compared the two types of evaluation: summative and formative, and realted them to art using three situations. Evaluation in this article was regarded as a positive means for improvement in both teaching and learning.

Lankford, E. Louis, "Making Sense of Aesthetics: Studies in Art Education.28(1):49-51, 1986.

One of the best things to come out of all the literature on discipline-based art education, is that art education will start making sense of aesthetics.(49) Before we can teach aesthetics, we need to have some idea of what it is about. Lankford defined it as what art is and the way we respond to it, but he made no attempt to explain how one goes about teaching it. The article concentrated on two components of aesthetics: the theory of art, or the classification of objects as art, and theory of the aesthetic, which deals with aesthetic perception and response.

Hurwitz, Al, "What, me teach aesthetics?", School Arts. April, 1987, pp 37-9.

Aesthetic behavior was defined as feeling comfortable about forming and defending an opinion about art. When aesthetics began to appear in the literature of discipline-based art education many teachers felt inadequate, after all most colleges did not include aesthetics as part of teacher training, and there are few models of instruction to refer to.(37) Hurwitz laid out his appraoch to the teaching of aesthetics from deciding what approach to take, selecting the art works, the presentation to junior high school students, and finally the studio task.

Stahl, Robert J. and Nancy C. Webster, "Validating a Model For Art and Aesthetic Awareness Activities", Studies in Art Education.19(2):19-32, 1978.

Concept formation was defined as an internal process by which persons define, categorize, and understand abstract phenomena. The Concept-Acquisition model designed by Stahl and Webster was redesigning of Gange's learning heirarchy which contains eight levels of learning based on the development of conceptual understanding and problem solving. This model contained only five of the highest levels which appear most relevant to conceptually based art instruction. These levels are: verbal information learning, discrimination learning, concept learning, principle or rule learning, and problem solving. The article continued to explain each of the five levels and cited examples of lessons. Stahl and Webster tested their model by teaching concept acquisition to junior high students. There are specific examples of lessons, presentations, evaluation methods, and the results of a structured model in the teaching of concepts.

Russell, Robert L., "The Aesthetician as a Model in Learning about Art", Studies in Art Education.27(4):186-97, 1986.

Aesthetics, or philosophy of art, can contribute significantly to the art curriculum as a source for content as well as a model for student behaviors through role playing the aesthetician.(187) Russell used most of the article to present role playing as a method of teaching aesthetic behavior. He defined aesthetics versus art criticism and listed several conditions for role playing. Aesthetics is a difficult area to comprehend content wise, and even more difficult in the context of the aesthetician.

Lanier, Vincent, "Beyond Aesthetic Education", Art Education. 36:31-7, November, 1983.

Lanier began with a personal account of his early experiences as an art teacher, what he did and how he felt about it. Art education prior to the Penn State Seminar was basically uninformed studio activity.(31) The seminar posed a redirecting of the purpose and content of art education called aesthetic education.(32) Lanier broke down the ideas of aesthetic education into four points for examination which he expounded upon and renames as aesthetic literacy. Aesthetic literacy prescribed that the principal function of art education is to ensure the students will become knowledgeable consumers of all the visual arts. Lanier provided several examples of methodology in the approach to art through aesthetics.

Mittler, Gene, "Teaching Art Appreciation in the High School", School Arts.82:36-41, November, 1982.

In order for students to appreciate a work of art it is necessary for them to know as much about it as possible. (36) In this article Mittler suggested following the approach of professional art historians and art critics. Both the art history and art criticism approach followed the same steps: description, analysis, interpretation, and judgment. The difference between history and criticism is that history is the study about art, it focuses on external cues like time and place. Criticism is learning from art, it focuses on internal cues such as organization and quality. Mittler pointed out what professionals looked for in their respective fields and how they progressed through the steps. It was suggested that students learn criticism before history because it is felt that learning from art should foster an interest to learn about it. Included were sequences and examples for student learning through both approaches.

Day, Michael D., "Effects of Instruction on High School Students' Art Preferences and Art Judgments", Studies in Art Education. 18(1):25-38, 1967.

Many students possess neither the knowledge of art nor the perceptual skills to appreciate much of the art of this century.(25) The purpose of this study was to develop and test effects of implementing integrated critical and historical art learning with studio activities. Day described the project, the population, the classroom setting, and the selection of the student groups. He outlined the treatment of the material taught to each group, and the evaluation method used in each the pre-test, post-test, and retention measurement test. The conclusions were individually presented along with each hypothesis tested. The shaping of an individual's general aesthetic taste is a lengthy process in which a well prepared teacher can participate with significant effects.(38)

Erickson, Mary, "Teaching Art History as an Inquiry Process", Art Education. 36:28-31, September, 1983.

This teaching method used art history as a process of instruction. It not only teaches what art historians conclude, but how they reach those conclusions. It is an inquiry process divided into three categories: processes for establishing facts, processes for interpreting meaning, and processes for explaining change. Erickson explained five processes of art history inquiry, three for establishing facts, one interpretative and one explanatory. Each process was presented and illustrated with an example from art historical scholarship and an example as it might be used in the study of ordinary mass produced visual objects.

Clements, Robert D., "The Inductive Method of Teaching Visual Art Criticism", Journal of Aesthetic Education. 13(3):67-78, 1979.

In this article the scientific inductive method was restated as a way to teach the process of art criticism, observation, forming a hypothesis, and testing the hypothesis were explained and then restated as: analysis, hypothesis and confirm. Clements compared these steps of inquiry to the three principle steps of art criticism: description, formal analysis, and interpretation. According to Clements the inductive method is better because it is more respectful to develop naturally, and it provides testing of the hypothesis. He continued to compare the two methods step by step and provided a complete example of the inductive process.

Armstrong, Carmen L., "Stages of Inquiry in Producing Art: Model Rationale and Application to a Teacher Questioning Stragegy", Studies in Art Education.28(1):37-48, 1986.

The Art Inquiry model consists of a heirarchy of cognitive behaviors common to most persons producing art, and provides the basic structure for a questioning strategy for teachers. Armstrong identified and defined each of the nine behaviors, and provided an example of an action by the classroom teacher to guide students toward the desired thought process. She briefly compared this model to other models that teach thinking skills that only break the process down into three or five behaviors. In the guidelines for application of this model she cited concerns for teachers in lesson preparation, and included a chart with each of the nine behavioral stages with sample questions.

IV. Concerns for Implementation

Lanier, Vincent, "Discipline-Based Art Education: Three Issues", Studies in Art Education. 26(4):253-56, 1985.

This paper was in response to an article by Greer in 1984 on discipline-based art education. Lanier raised three issues of concern that he felt needed closer examination. Eash issue was described as a possible response from art educators to the theories presented in Greer's article. What Lanier believed was needed was a stronger clarification as to what is and what is not discipline-based art education, a better definition of the difference between aesthetics and art criticism, and a distinction between the literature that led up to discipline-based art education and the current literature actually about discipline-based art education. The problems appear to be in the interpretation of the theories by art educators faced with the realities of the classroom.

MacGregor, Ronald N., "An Outside View of Discipline-Based Art Education:, Studies in Art Education. 26(4):241-46, 1985.

MacGregor is a Canadian art educator and in this article he offered an objective view of the theories and implementation of discipline-based art education. He briefly compared the state of art education in Canada to that in the United States. Some realities to consider in implementing the program of discipline-based art education are: resources available to teachers, training at the college level, and the materials necessary to make changes possible. The J. Pual Getty Trust has the potential to bring about significant change in art education, but teachers need materials that can be adapted to their more conventional circumstance.(242)

Lovano-Kerr, Jessie, "Implications of DBAE for University Education of Teachers", Studies in Art Education. 26(4):216-23, 1985.

This article began by defining discipline-based art education and pointing out its distinguishing features, and then compared this to the current practices of art education. Next Lovano-Kerr presented statistics and how these effect the course requirements for art education majors in college. She compared the guidelines for teacher certification in art as set by the National Art Association in 1970 to what is actually needed to teach effectively according to the needs of the discipline-based art education movement. Major changes are needed in higher education to lessen the gap between theory and practice. She made suggestions for change in the content of college methods courses in art education.

Miller, Phyllis L., "Art Teacher Training Must Change!", Art Education.36:36-7, September, 1983.

At the present time art teacher training programs in our colleges place little emphasis on teaching about the cultural and critical domains of art.(36) Yet in many school district listings of the goals of education one can find at least one statement related to the teaching of the cultural arts.(36) Miller gave the results of several tests used to evaluate student achievement in art and related the poor results to two sources. One was that the schools were not requiring students to take art, and the other that the colleges were not adequately preparing teachers to teach the material. She listed several books currently available which have addressed the problem of teaching the cultural and critical domains of art, and provided several recommendations for change at the college level in teacher training.

Broudy, H.S., "Theory and Practice in Aesthetic Education", Studies in Art Education. 28(4):198-205, 1987.

It is a facts about educational theory, that the higher the abstraction level, the more difficult it is to teach, and that teachers need to lower abstraction levels for students of low cronological or mental age.(197) Understanding was defined as the ability to define in terms of a formula, to be able to substitute one set of concepts for another. Broudy went on to explain the role of imagery and the developing of the imagination in education. The movement to mandate art as a required part of the curriculum strikes a snag when the disciplines necessary to do so are not among the required courses for art educators.(204) Broudy offered suggestions for training teachers in the necessary disciplines.

Lanier, Vincent, "The Fourth Domain: Building a New Art Curriculum", Studies in Art Education.28(1):3-10, 1986.

Training in art production makes up the vast majority of course work in art at the college level, art history a small part, art criticism is relatively new, and aesthetics is almost nonexistent.(3) A progressive curriculum in art would start with aesthetic education, which is what Lanier referred to as the fourth domain. He covered three major issues concerning the teaching of aesthetics: content, sequencing, and the difference between practical arts and expressive arts. He predicted that by the end of the decade the teaching of art will have caught up with theory, and that most art educators will be following a curricular agenda more closely related to aesthetic education than self-expression. In conclusion he offered suggestions for teaching within a new art curriculum.

Hardiman, George W. and Andra N. Johnson, "The Condition of Art Education", Art Education.36:23-7, January, 1983.

The purpose of this paper was to provide an updated analysis of the state of art education in the public schools. Information was provided regarding the status of art teachers and programs at the elementary, secondary, and post-secondary levels during the past three decades. These statistics were the results of a survey of art supervisors and state directors of art education. Next Hardiman and Johnson examined some issues related to state standards and policies and the effects they have had on the teaching of art in the schools. They also commented on teacher training programs and requirements for teacher certification. Based on these surveys there appeared to be a general public feeling that art should be taught in the schools as a part of the regular curriculum, and that prospective teachers need more studio courses and more course work in art criticism, aesthetics, and art history.

Parks, Michael, "An Analysis of Attitude Recognition, Formation, and Change Concepts in Selected Art Education Textbooks", Studies in Art Education. 27(4):198-208, 1986.

Studies in art education have shown that appreciation of specific works of art can be enhanced when teachers use attitude change techniques in the classroom.(198) This study evaluated seven selected textbooks used in training art teachers at the college level to determine if art education majors were receiving exposure to attitude formation. Content analysis was used to determine the kind and amount of attitude information presented in each textbook. The results of the study showed that in general, these testbooks did deal with education majors the techniques of attitude formation. Parks recommended that attitudes are, how they are acquired, and how teachers can help develop positive attitudes toward art in their students.

Degge, Rogena M., "The Classroom Art Teacher as Inquirer", Studies in Art Education.24(1):25-31, 1982.

This study used personal interviews, written responses from teachers, data from on site classroom observations, case studies, and the author's experiences. Degge identified and examined patterns of inquiry currently practiced by art teachers and found them to be primarily related to studio activity and classroom management. Undergraduate courses need to restructured in such a way that art teachers will enter the classroom with some practical and useful inquiry skills.(24) Appealing and responsible resources need to be provided for new teachers as well as experienced teachers.(24) Degge examined guidelines for teachers to help prepare themselves to be more efficient at inquiry.

Copeland, Betty D., "Art and Aesthetic Education Learning Packages", Art Education.36:32-5, May, 1983.

The emphasis of learning packages has shifted from simple visual aids to self contained learning units.(32) Copeland reviewed learning packages available in the areas of aesthethic education, art history, and art appreciation, arts and crafts activities, and special education. In each category she selected several commercially produced learning packages and explained their development, who they were designed to be used by, contents, learning objectives, and activities. She pointed out which packages were better than others and explained why. Also included were guidelines for designing ones own learning packages.

SUMMARY

The notion that art is a product of the heart and soul, while mathematics is of the mind is false. (Engel 7) Art is a learning process as important, and as much a part of human development as math and science. It is the language of visual imagery and is necessary for a well-rounded education. Unfortunately, in many school districts the arts are not thought of as important, and as a result budgets and programs are cut.

The Penn State Seminar grew out of the need for quality research in art education, which eventually led to the Getty Institutes, which were established to put into action what the Seminar began in theory. (McFee 276) This movement for quality art education, was called Discipline-Based Art Education and evolved around the idea that art is as basic as any other subject. The emphasis is on art, it teaches the skills necessary to practice art, and it is presented in a structured, continuous, written curriculum across all grade levels. (Greer 215) Art production, art criticism, art history, and aesthetics are the four major disciplines from which the content is drawn. (Eisner 33) The goal of discipline-based art education is to prepare well-rounded educated adults in the visual arts. The first step to achieving this goal would be to start by making sense out of aesthetics, and for aesthetics to make sense it must become comprehendable and relevant. (Lankford 49) All lessons within the framework of a discipline-based program should contain learning in all four content areas.

In order to successfully implement programs in discipline based art education in the schools, several changes are essential. Materials and resources need to be made available to teachers to help change their programs from the traditional to the discipline-based approach. It was also suggested that changes are necessary at the college level from increasing the number of studio courses art education majors are required to take, to changing the content of the art methods courses.

CONCLUSION

When justifications for art education are made in terms of increasing competency rather than enjoyment, school personnel and parents will look at art as a legitimate subject of study. (Greer 217) The objective of discipline-based art education is to provide a knowledge of the visual arts to all students enabling them to discuss art, enjoy art, and understand art in a sophisticated manner. As with other disciplines of education, the program must be continuous across all grade levels from kindergarden to the 12th grade, and sequenced according to mental and physical abilities. A project such as writing the curriculum and implementing a program is to large a task for one teacher. It must be the efforts of the entire school district.

RECOMMENDATIONS

In order for discipline-based art education to become a reality, art teachers need to make it their responsibility to make it happen in their schools. New teachers right out of college should have had some exposure to discipline-based art in their undergraduate studies. Teachers who have been out of school for a while need to be aware of the literature available on the theories, lessons, and programs in discipline-based art education. The changing of an art program in a school district would be an enormous task, and would involve all art personnel and administrators.

The place to begin in changing an art program from the traditional to a discipline-based one, would be at the curriculum level. Art educators and administrators need to reassess the current art curriculum or write a new one that would be discipline-based. Commercially prepared materials and learning packages need to be researched, the visual aids supply in the school would more than likely need to be improved and increased. Teachers who undertake the task of designing their own lessons and materials need to share with each other. The art specialists in a school corporation, who are usually at the secondary level, need to work with the classroom teachers in the preparation of lessons and teaching of discipline-based art to insure the continuity of the program.

The redesigning of an art curriculum must be a shared effort of all those involved in teaching art. Just as the curriculum in a discipline-based art program must be continuous across all grade levels for it to work, so must the effort be continuous from the elementary classroom teachers, to the art specialists at the junior and senior high, to the administrators.

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BACKGROUND

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Education: Graduated from Indiana University, Bloomington, IN., in 1976 with a Bachelors in Art. Completed the requirements in education in 1977. Began in the Masters program in Secondary Education at Indiana University at South Bend, IN. in 1981.

Employment: Three years of experience teaching art on a regular contract and one year of substitute work for the South Bend Community School Corporation.

Qualifications:

In the three years I taught art, I taught in the traditional approach. In order to be prepared for the changes in education I must take it upon myself to familarize myself with changes and innovations in my field and in education in general.